"Wings," $46,000, at McVicker's, Big;

Chicago, Sept. 11.

McVicker's (Publix) — "Wings" and sound (Par) (2,200; 50-75). Ace money of the loop; $46,000 on first week at pop prices; only six shows daily because of length.

BANCROFT $14,700 IN TORONTO; PAN $12,000

Jannings $12,000 at Uptown;

Loew's (2,300; 30-60), "The Drag Net" (Par). Opened Labor Day to almost record of $5,200; built week's biz to near $15,000; Bancroft seldom seen here; stage show good.

Uptown (FP) (3,000; 30-60), "The Patriot" (Par). First time house has touched $12,000 since June; picture created talk and collected real cash; some thought picture a bit too real.

GRANADA'S NEW RECORD $33,000, "FLEET'S IN"

San Francisco, Sept. 11.

Granada (W. C.-Publix) "The Fleet's In" (Par) (2,785; 50-65-$1). Previous high for house, held by Bow's "It," topped by about a grand; little better than $33,000, great.

California (W. C.-Publix) "The Patriot" (Par) (2,200; 65-90). Jannings demonstrated his drawing power by passing $20,000; in for indefinite stay.

Topeka's Best, $3,200

Jayhawk (Jayhawk) (1,500; 40), "Beggars of Life," first half, with straight picture program, got fair play; "The First Kiss," last half, with "Skookum," Indian entertainer, got good business; $3,200.

DIX, $22,000 AT PALACE

"First Kiss," $11,500

Washington, Sept. 11.

Met (Stanley-Crandall)—"First Kiss" (Par) and Vita shorts (1,513; 35-50). Fay Wray and Gary Cooper credited with jump over previous picture; "Kiss," being silent, makes figure even better than the usual at $11,500; talkers and other sound features switched from this house to Earle to get greater capacity of the latter.

Palace (Loew)—"Warming Up" and sound (Par) with Loew-Publix unit. Doing greatest consistent business of its career; almost $22,000.

Capitol and Loew $500 Apart With Dix and "Faces"

Montreal, Sept. 11.

Other theatres picked up. Capitol was good at $17,500 with "Forgotten Faces." "Warming Up" made the gross jump up a thousand to $16,500 at Loew's.

L. A. Climbs; $35,000 for Bow at Met.;

Los Angeles, Sept. 11.

Metropolitan (W.C.-Pub) — "The Fleet's In" (Par) (3,595; 25-75) Clara Bow, close to $35,000.

BUFFALO JUMPS

"First Kiss," $36,300; Hipp, $14,000—Houses Increase B. O. Scales

Buffalo (Publix) (3,600; 30-40-65-75)—"First Kiss" (Par) Publix unit House has done phenomenal business the past fortnight; went to around $40,000 with "Lilac Time" and last week good for exceptional returns also; Labor day week end exceptionally strong; $36,300.

Hipp (Publix) (2,400; 50-60)—"Sawdust Paradise" and sound (Par) and vaude. Business braced with installation of sound; over $14,000.

Portland Big, $18,000;

Portland (Publix-W. C.) (3,500 35-60) "The Racket" (Par). Registered well; F. & M.'s "Hi Yellah" stage show; $18,000.

Broadway (W. C.) (2,000; 35-60) "The Fleet's In" (Par). Went well; Movietone news; Georgie Stoll and band; $14,000.

$11,000 PROVIDENCE HIGH

Majesty (Fay) (2,200; 15-75)—"Forgotten Faces" and sound (Par). Good for around $11,000.

Strand (Ind) (2,000; 15-50)—"Loves of an Actress" and sound (Par). Coined about $10,000, okay.

"Wings" $12,000 in Legit

Youngstown, O., Sept. 11.

"Wings" did $12,000 at the Park last week, the town's only legit house, and is holding over.

The same picture made its bow to Akron yesterday at the Colonial and is booked there for two weeks.

Paramount, $80,600

Paramount—"Water Hole" (Par)

Rialto—"The Patriot" and sound (Par) (1,960; 35-50-75-$1) (4th week). Jannings off but $100 from second week; $44,200 and seems sure of six weeks; when it does

Picked at random from one single issue of VARIETY (Sept. 12)

because PARAMOUNT PICTURES today are outdrawing all other product at the box office...

because PARAMOUNT PICTURES now and for the coming months top everything else by a mile...

"WINGS"

"THE PATRIOT"

"THE WEDDING MARCH"

"THE FLEET'S IN!"

"DOCKS OF N. Y."

"REDSKIN" (*color*)

Anne Nichols'

"ABIE'S IRISH ROSE" (*with talking*)

"VARSITY" (*with dialog*)

"SINS OF THE FATHERS"

QUALITY 100% TALKING PICTURES

"INTERFERENCE"

"THE LETTER"

and 4 more all-talking specials!

"CANARY MURDER CASE" (*talking*)

1928

Paramount Pictures

1929

PARAMOUNT'S GREATEST YEAR

Warning!!

DON'T FOOL YOUR PATRONS!

IT HAS COME TO THE ATTENTION OF UNIVERSAL *Pictures Corporation Executives that inferior, worn-out, old-time film versions of Uncle Tom's Cabin are being advertised and exhibited in an attempt to capitalize on the public's desire to see Universal's magnificent $2,000,000 production of this immortal classic. Therefore this warning is issued.*

DON'T FOOL YOUR PATRONS WITH THESE INFERIOR, *old-time film versions of Uncle Tom's Cabin.*

DON'T ASK THEM TO PAY GOOD MONEY TO SEE CHEAP, *threadbare films made years ago and now being offered in your territory by people who are trying to cash in on the nationwide publicity given to Universal's modern version of* UNCLE TOM'S CABIN.

BE SURE THE UNCLE TOM'S CABIN YOU ARE ASKING *them to see is the* CARL LAEMMLE SUPER PRODUCTION *produced by* UNIVERSAL PICTURES CORPORATION *at a cost of $2,000,000 in money and nearly two years in time.*

BE SURE IT IS THE HARRY POLLARD PRODUCTION WITH *Marguerita Fischer, Arthur Edmund Carew, George Siegmann, Lucien Littlefield, James Lowe, Virginia Grey, Adolph Milar, Vivian Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning and thousands of others.*

BE SURE IT IS THE UNCLE TOM'S CABIN WHICH RAN *for 26 weeks on Broadway, New York, at $2.00 top.*

BE SURE IT IS UNIVERSAL'S UNCLE TOM'S CABIN WHICH *was proclaimed the* GREATEST HUMAN DRAMA EVER SCREENED — CARL LAEMMLE'S *$2,000,000, Production* — THE GREAT AMERICAN PICTURE.

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THEY HAVE THE WINNING BOX-OFFICE COMBINATION--- that is why they are popular with the successful showman.

PERSONALITIES that have enthusiastic admirers in every city, town and hamlet in the country. Stars whose names are a household word everywhere.

¶ DIRECTORS of established reputation for making pictures that are surefire for Big Business.

¶ PRODUCTION SUPERVISION that represents the last word in expert knowledge of what the public wants—

¶ There in a nutshell, is the story of why UNITED ARTISTS PICTURES, such as are listed here are eagerly booked by showmen everywhere.

MARY PICKFORD in
"My Best Girl" "Sparrows"

NORMA TALMADGE in
"The Dove"

GLORIA SWANSON in
"Sadie Thompson"
"The Love of Sunya"

CORINNE GRIFFITH in
"The Garden of Eden"

CHARLIE CHAPLIN in
"The Circus" "The Gold Rush"

DOUGLAS FAIRBANKS in
"The Gaucho"
"The Black Pirate"

D. W. GRIFFITH'S
"Drums of Love"

JOHN BARRYMORE in
"The Beloved Rogue"

Samuel Goldwyn Presents
RONALD COLMAN and
VILMA BANKY in
"The Magic Flame"
"The Night of Love"
"The Winning of Barbara Worth"

GILDA GRAY in
"The Devil Dancer"

HENRY KING'S
"Stella Dallas"

BUSTER KEATON in
"College" "The General"

DOLORES DEL RIO in
"Ramona" "Resurrection"

HERBERT BRENON'S
"Sorrell & Son"

"TWO ARABIAN NIGHTS"
with William Boyd, Mary Astor
Louis Wolheim

DUNCAN SISTERS in
"Topsy and Eva"

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162 Union St., St. John, N.B., Canada.
403 Film Exchange Bldg., Winnipeg, Man., Canada.
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Film Exchange Bldg., Vancouver, B.C., Canada.

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RAY LEWIS
Editor and Managing Director

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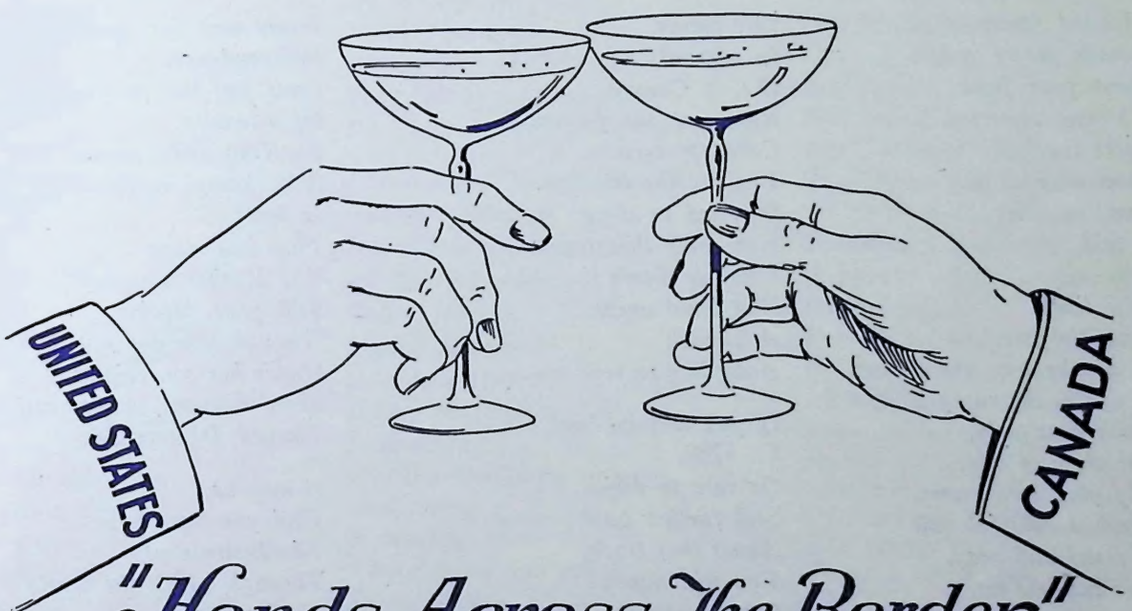
WELCOME



"Hands Across The Border"

The Song of the Corkscrew

A corkscrew to a bottle said,
"Make room, make room for me,"
Thou art the feet,
But I am the head
Of the spirit
Which sets free
Laughter and wit,
Anger and Death!
So be it—
Let those who have
The wit to laugh
Drink to their full content,
And those who angrily
"Bray like an ass,"
Eschew the bottle,
And let Death pass,
I am but a corkscrew,
And 'tis not meant
That I should be
A spiritual advisor,
By intent.

Ray Lewis

Young Canada to Young America

By RAY LEWIS

All hail, United States,
Young Canada greets you,
Heard about your fame
Through Young America,
Your writers too,
Who forever acclaim you
Great among nations;
Canada I said,
Is my name—
Where do I live?
Right across the street,—
The land of the hay and wheat,
The land of the Morning Sun,
A sun which rises gaily,
And at the close of day,
Reluctantly goes on its way,
Making such a colorful exit
That you stand and pray,
When your sun has set,
You may go that way—
There is rye, barley and oats,
And every kind of grain
On which the human dotes,
And soil mellow
For their sowing,
There is a treasure
In metals and in our lakes
The whole menagerie
Of God's Fishery;
Forests upon which pulp
Your Constitution has been writ—
We are as Aladdin's Lamp,
Just rub us up a bit!

We are just about as old as you,
With the same inheritance
Which grew your sinew—
Over a hundred years ago
We entered into
An argument with Mother,
We preserved her rule
Which you considered arbitrary,
Looking back on it,
We must admit,
Her dictation was contrary;
But don't blame England—
Life moves
In a trinity of action,
We, in Canada
Represent the faction
Called preservers,
You are the builders
Destined to show
How new things grow,
You tear down the old,
And build anew
A citadel,
According to your view.

If you will go back
To 1789,
Or care to divine
Still further back
Along that track,
You will observe
Canada and the States
A people of one nation,
You will recollect
The incident of tea taxation,
It seems a little thing
O'er which to make division,
But little things
Such as these
Make history,
And change the geography
Of nation 'twixt nation

It appears queer to me,
That we,
Canada and
The United States,
One country,
If the word boundary
Were not there;
Should ever care
That each took
A separate road;
Each bore a load
Towards progress;
And each met with success
According to the degree
Of their destiny,
Yours was for an economic
Independence,
Ours for the preservation
Of a loyalty
To King and Crown,
Who knows whose road
Is best?
Time has made
The Mother Country
Still your Mother,
'Though you are not ruled
Under her sovereignty,
More tolerant in her attitude
Toward Democracy.

It may be,
That you have been
The Instrument
Through which the world
Shall win
A Republic Liberty,
It may be,
That we as Young Canada,
Have preserved our integrity,
To teach you,
Who are flesh of our flesh
And bone of our bone,
That Independence,
Commercial success
Are only valued
By the height
To which the spirit
Of a Nation has grown.

One of your "kickers"
Called your skyscrapers
Towers of Babel,
But Young Canada's view
Sees the urge under which
These buildings grew,
Not that you
Might outgrow the power
Of your God,
Wresting Him
From His Place
In the Infinitude of Space,

But that you
Might climb to Him
Upon the steps you wrought,
Meeting your God,
Face to Face,
Showing Him what
He Has Begot—
No other nation
Could be so original
In sense of presentation.

Young Canada
Loves to view
Sky and land
In harmony,
One balancing the other,
Neither in command;
We love to see
The blue sky's mystery,
And the affinity
Between the green of grass
And the green of sea.
We love to vision
God's country
Unlimited in length
And breadth,
With a limitless opportunity
To inhale God's breath.

But I like the go in you
Your capacity for play,
And the work you cram
And jam into a day.
I like your way
Of living and loving,
Your naive talk,
About your greatness,
Your enthusiasm
For your own country,
And your adoration
Of the Stars and Stripes,
Symbol of your unity.

I like the boy in you,
The boy who romances,
Kills giants,
Captures treasures,
From pirates,
The boy who is such a joy
When with legs apart,
And thumbs helping to impress
The expanse of chest
He rejuvenates your heart;
No one who has vision
Seeks to suppress
This tendency to dress
Each occasion
With ostentation,
For the youth
Who never dreams,
Fulfills no dreams,
And this is true
Of a nation.

Therefore to the Dreamers in you,
Young United States,
I call, All Hail,
When you are as old
As the countries
Divided from you
By sea and sea,
That will be time enough
For the conservative degree.

I have heard Young America
Call you Babylon,
But this is not true.
Of the real you,
Full of virility,
Taking command
In a land
Where the limit
Is limitless,
And the passion for doing
And loving
Is infinite.
I have heard you called
Simon Legree,
Symbol of the Third Degree,
A whip upon the back
Of Young America,
That he might give
As individual
And collectively,
Every ounce of vitality
To what the States
Of America lack!

I have found you
A Mecca,
Toward which Art
Comes to kneel,
And be adored,
The Art of the Masters,
And the new art,
Expressionism, Jazz,
Which the old art
Would have abhorred;
The Art of all ages,
Hallowed in Cathedrals,
Which like greybeards
Denote a hoariness
Sufficient to greet the age
When gods and goddesses,
Prophet and sage,
Ruled empirically;
All to the United States
Have come,
First the oppressed masses
Seeking liberty and bread,
And then the liberated classes,
The mystics of all nations,
And of all nations the head;
Pilgrims of yesterday
To teach the pilgrims
Of Today.
Yea — Yea —
Verily I say unto you,
They speak a language,
Which America
Will translate
Into the language
Of each state;
And from each of these
Will take
The Golden Thread,
The Thread which binds them
To their own Godhead,
To weave into a frieze,
A tapestry of the people,
By the people,
For the people
Of the United States.
All hail, Young America,
Your destiny was spun
By the Three Fates.
They wove your flag
Of Stars and Stripes.
The Stripes the flail
Through which you will see
The Vision of the Stars,
Of your celestial unity,
Symbol of your Holy Grail.

I wandered into a Church,
The Church of Saint Bartholomew
And sat in its pew,
To hear Young Canada preach
The Humanity Christ sought to teach,
Young Canada in the pulpit,
With Young America "listening in,"
Catching the exaltation
Of a spirit to win
From God's Station—
A poet from my own country,
Preaching in parables,
With full interpretation,
Christ's poetry;
And in that church
In which was found
All nationalities,
There was that Imagery,
Wings still shielding His Face
Of the God of the United States,
Being sculptured for his place;
Young America
Drawing in the grit,
The vitality,
The Spirit of Democracy,
To make this god fit
For his divinity!

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Carry On	Rough Seas	Smashing Through
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Hindle Wakes	The Glad Eye	Made-in-Canada

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Greetings

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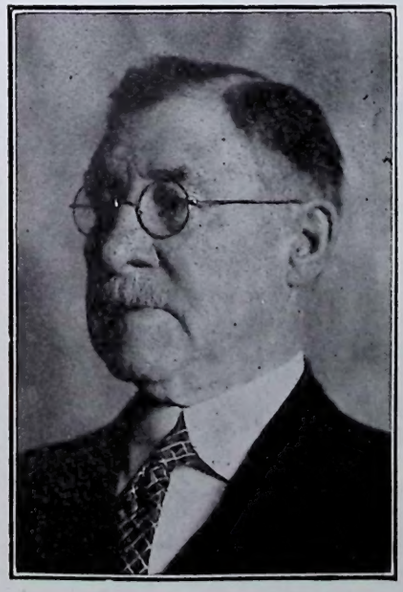
Affectionately called "Pete," President of the M. P. T. O. A.

"As President of The Motion Picture Theatre Owners of America, and on behalf of the members from the United States I salute our Canadian Associates.

"While at last we are to partake of your famous hospitality, we place even above its incomparable quality, the satisfaction derived from the opportunity to meet you in an interchange of thought. Unlimited good must result in any line of endeavor when people of two great countries meet for a common cause."

Cordially yours,

R. F. WOODHULL.



J. C. BRADY
President of the M. P. T. O. of Canada.

"On behalf of the Officers and Members of the Motion Picture Theatre Owners of Canada, may I thank the Officers and Directors of the M.P.T.O.A. for the honour you have conferred on our Canadian organization, by selecting Toronto, as the city in which to hold your annual convention of 1928. I bid you and your Members a most cordial welcome.

"It is particularly gratifying to feel that we have been chosen to form an important link in an international chain, binding Canada and the United States theatre owner's interests in a closer fraternal, as well as commercial relationship. Canada recognizes no boundary which can in any way interfere with the mutual good-will and understanding our people feel and have for the people of the United States; and we hope that your stay in our city will prove as enjoyable to you, as the enjoyment we now feel in having you as our guests."

Faithfully,

J. C. BRADY.

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RAY LEWIS

BOSTON in 1924 heard about Toronto and Canada as a pleasant location for an annual convention.

IN 1924, we were confirmed in our opinion that being a distributor-exhibitor was a combination bordering on monopoly, and presenting an opposition to the exhibitor, who had no producing - distributing affiliations, which had to be restrained.

NINETEEN twenty-four to 1928 has developed nearly every producing-distributing unit into exhibitors. In fact, the greatest play for supremacy at the present appears to be in what we have been pleased to call as the Independent Field.

Warner Bros. and William Fox — combining Theatres, Distribution, Production, Vitaphone and Movietone. Both of these Independents playing chess on a board for supremacy, making moves to checkmate and counter-moves, for picture palaces, for centres of control, for distribution, not only for pictures, but Vitaphone and Movietone.

SINCE 1924, we have forgotten the term, "Big Three." Forgotten that they were a formidable Trio, forgotten that they at that time typified a menace to the Industry.

Today the Big Three are much more in the power of Wall St., than any unit in our Industry was ever in their power.

THE Industry has branched out — a new idea has taken hold, it has spread through the Industry and through the public. It has created a new Motion Picture fever. It has revolutionized production, distribution, exhibition.

It has broken down old barriers, raised new ones, but established a new showmanship spirit which has become as a leavener for past ills.

SINCE 1924, the M.P.T.O.A. has changed, developed. At first despised and feared by distributors, and despising distributors, it has gradually sold itself to distributors as the great medium of public contact.

The contact necessary for legislative and industrial protection; and with this realization came a more sane and comprehensive, a more sympathetic understanding between exhibitors and distributors.

THE old opposition idea, or enemy idea, has died out, for no man, or organization possessed of any common sense would make an enemy of a necessary ally.

The M.P.T.O.A. has also realized that its power individually and collectively is limited without a financial and organized power behind it.

THE M.P.T.O.A. has observed in the March of Time that its officers and leaders have, without injury to themselves, been able to affiliate their interests with the interests of the formerly considered opposition. The test has been made and there has been no bloodshed on either side.

The so-called "big fellows" are only as big as their pictures, or their box-offices. Trade marks only count as long as there is an even quality to uphold the traditions of the Trade mark.

SOME of the so-called "little fellows" in our Industry of Yesterday, are the Industry's capitalists today.

The Annual Convention of the M.P.T.O.A. in Toronto of 1928, ushers in for the first time in the history of this organization, an united Industry as far as its various units are concerned. There appears to be "no axe to grind," no political moves for "a secret caucus."

THE Industry's Convention registers itself nationally and internationally. Toronto is honored in being selected for this history-making move. The new impetus is Better Pictures — Better Showmanship — Greater Results.

Box-offices speak louder than words. In this world of many developments along recreational lines, the Motion Picture box-office is giving a concrete evidence, that Motion Pictures still hold the public's favour, but the public must be entertained; and where there is no novelty, no quality, there is no entertainment.

NINETEEN- twenty-eight sees an entirely new angle to Motion Pictures. Our exhibitors behold a competition such as they never dreamed of. Wall Street vs. Showmanship. Financiers vs. Showmen. This is the battle of the giants much predicted and much quoted. Shall I prophesy for you that as long as our Showmen remain Showmen, producing good pictures, delivering Entertainment, the Motion Picture Industry will remain an Enterprise of Showmen!

A.K. Not O.K.

(Dedicated to Canon Chase)

"God was in the bush,"
Canon Chase read in the Bible,
The bush was all aflame
While Moses stood by idle.
"Who wrote this stuff?" asked Chase,
Towards the White House turned his Step,
To censor such disgrace
He developed lots of "pep."
God was in the Heavens,
In no bush could He Be,
He'd bring in legislation
To show where God Should Be.
The legislators coughed,
They skipped the Bible through,
But had no will to meddle
With what a God Could Do.
So they gave Canon Chase
What is termed a "stony stare,"
In other words, not so polite
They gave this Chase "the air."
And while he walked with downcast eye,
Our Miss Films drew near,
All dressed up "like a beautiful doll"
Chase swore he saw her leer.
He winked at her, she's friendly,
She called to him "Old dear,"
When he told her what he'd do for her,
Down her nose there rolled a tear.
Again turned down, Chase lost his head,
His spleen got in the way,
Our Miss Films had cut him dead,
She'd bid this guy, "Good day."
He wired Brookhart Bill,
"Get your coat and hat damn quick,
I've had a talk with that Film Shrew,
Can't trap her, she's too slick."
Brookhart Bill said, "Hoighty-toighty,
Watch me floor this fresh young dame,
If we don't control this Motion Age
Brookhart Bill will change his name."
Then he met some Ex-Hibitors
Who were bent on "raising Cain,"
Just naturally "agin the gal,
Who'd flim-flammed them for her gain."
'Tis true she was ambitious,
She had read her Caesar through.
She knew that if she financed strength,
There was nothing she could not do.
They met with Brookhart Bill,
And he framed Miss Films for fair,
But he wasn't half as bad,
As the A. K. 'neath his chair.

* * *

P.S.—Tell them, Arthur James, what is an A. K. It's a well-known American expression.

Motion Picture Theatre Owners of Canada and United States

ANNUAL CONVENTION

KING EDWARD HOTEL

TORONTO

OCTOBER 16 - 17 - 18

PROGRAMME

Tuesday, October 16th

11.00 A.M. Convention called to order. Pompeian Room.

12.15 A.M. Civic Luncheon, King Edward Hotel, Crystal Ball Room.

2.00 P.M. Business Session, Pompeian Room.

2.30 P.M. Tour of Toronto in Gray Line Buses as guests of the City of Toronto, Ladies only, stopping for Tea, 4.00 P.M., Sunnyside Pavilion, returning to King Edward Hotel at 6.00 o'clock.

Wednesday, October 17th

10.00 A.M. Business Session, Pompeian Room.

2.00 P.M. Business Session, Pompeian Room.

2.00 P.M. Ladies' Matinee - Uptown Theatre; Jack Arthur, of Famous Players Canadian Corporation, Host; Ray Lewis and Ladies' Committee, Hostesses.

3.00 P.M. Meeting of Canadian Theatre Owners re Amusement Tax, Yellow Room.

7.30 P.M. Dinner and Dance, Crystal Ball Room, King Edward Hotel.

Thursday, October 18th

10.00 A.M. Business Session, Pompeian Room.

2.00 P.M. Business Session, Pompeian Room.

2.00 P.M. Ladies' Bridge - Blue Room, King Edward Hotel - Tea served at 4.30 P.M. - Prizes - Souvenirs.

COMMITTEE:

ALD. W. SUMMERVILLE
MR. SAM MAJOR
MR. HARRY ALEXANDER
MR. HARRY GINSLER
MR. J. C. BRADY, *Chairman*

HOSTESSES:

MRS. JOHN COOPER
MRS. A. COHEN
MRS. H. ALEXANDER
MRS. C. HAGUE
MRS. O. HANSON
MRS. H. GINSLER
MRS. SYD TAUBE

Convenor of Committee—RAY LEWIS

ARTHUR JAMES PURCHASES DAILY REVIEW ANNOUNCES NO STRADDLING POLICIES

Brookhart Bill Nailed To Wall With Jelly-Fish Representatives of Industry

ARTHUR JAMES, he of To-day fame, Yesterday's fame and To-morrow's fame, one of the "live wires" of our Industry has purchased the Exhibitors Daily Review.

The Industry should be congratulated. The publisher of Today will give you, in The Daily Review news dished up in a most palatable and appetizing style.

News, hot from the griddle and served with Maple Syrup, or without it, according to the needs of the occasion. Leave it to Arthur to do the window dressing.

Arthur James has a distinct and emphatic style. No need for him to say "When Brookhart bills arise we shall neither straddle nor be half-hearted and it shall be our privilege to nail to the wall of publicity those who in reckless or callous fancy, fail to support the business that gives them bread."

I'm with you, Arthur. If a business is good enough to give you your daily bread, it is good enough to support and protect. It is good enough to become identified with, and while we are on the subject of fighting moves inimical to the interests of our business, you remember the "Looney Legislation" article which I wrote as an editorial for The Digest; and which you republished?

No straddling there Arthur, was there? The first of the Trade Editors to come out and say the Brookhart Bill is "Looney Legislation."

We recall an article written by you in Today, in which you mention a list of Trade papers and quote their attitude on the Brookhart Bill.

I notice that you forgot to quote The Digest. Don't overlook us Arthur, we talk a language which you have a capacity to understand.

ARTHUR JAMES
President and Editor of Today — Editor Exhibitors Daily Review.

We try to make our position clear, we try to talk common sense. We have an idea that a great many people understand us, for so many of our ideas are quoted, or put into operation by the representative men of our Industry.

We congratulate you on your acquisition of The Daily Review. We prophecy you will acquire a few more. It is the handwriting on the Wall. We have always been good at deciphering hieroglyphics.

The "jelly-fish" will depart, and the fish who have a backbone, indicating that they are in the direct evolutionary line of progress, long on head and short on tail, getting ready to stand upon their own feet, with an ability to hand out opinions which even the biggest units in this Industry must consider and respect, these will remain.

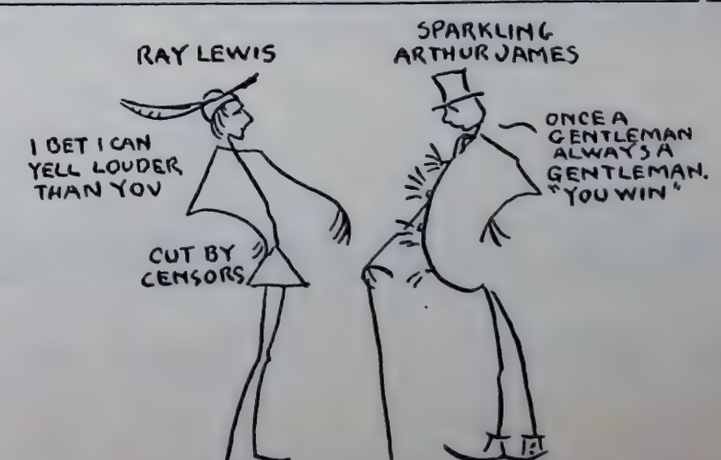
No business ever got anywhere with an organization of "Yessirs." No Trade Paper which functioned "Yessing" everybody, was ever any good to anybody.

Our press wants to possess enough insides to yell out "No" loud enough, for the stampeders after any idea which gets loose in our Industry, to hear.

Such a Trade Press is worthy of support. It saves the Industry millions. Even though the Industry will grudgingly admit it, nevertheless, it saves the Industry millions; and the Industry needs just this kind of saving.

Good luck, Arthur. "The higher the fewer." Call on us for any co-operation necessary to support our Industry.

—RAY LEWIS.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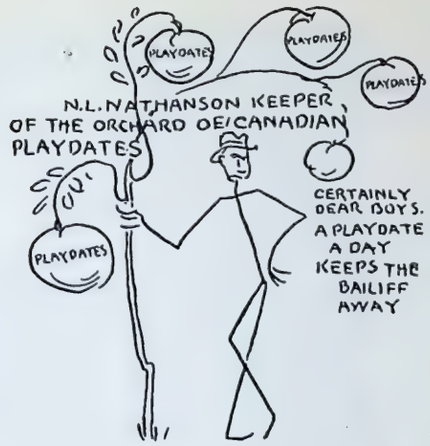
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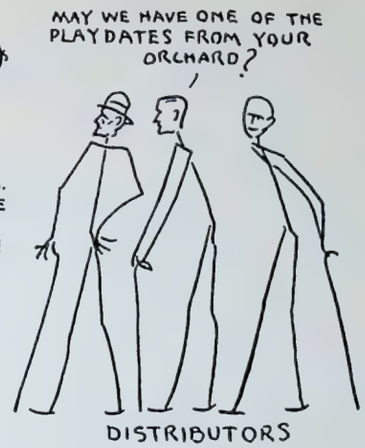
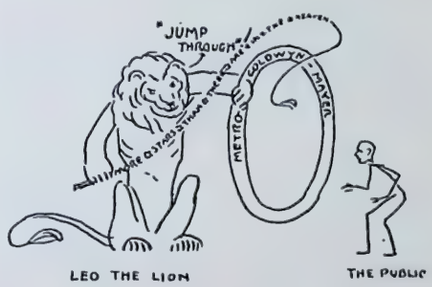
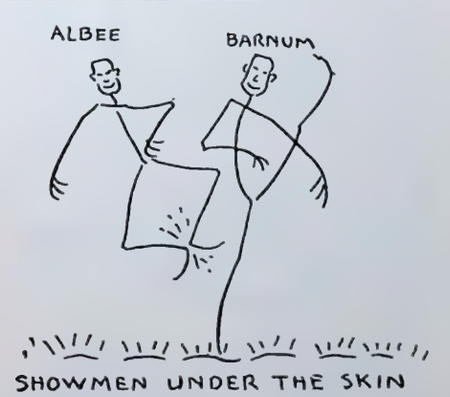
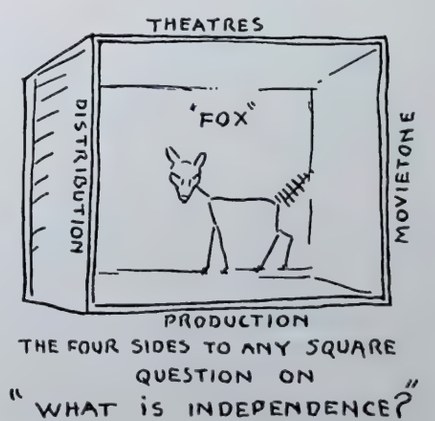
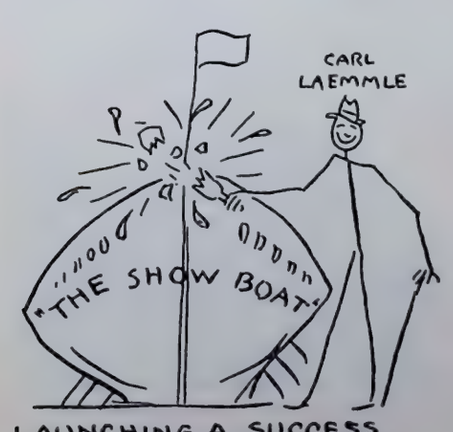
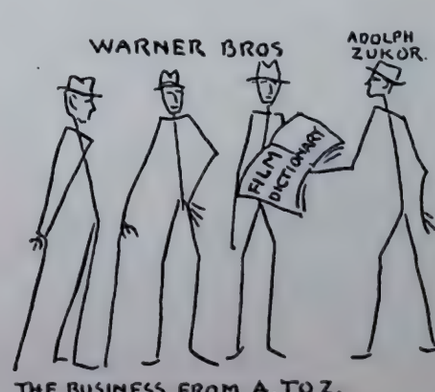












Gaumont British Present "The Physician"

Press Comments Most Favorable to Cast and Quality of Production

The Gaumont British Corporation of Canada, Limited, during the last week, presented to the trade the film version of Henry Arthur Jones' famous stage success, "The Physician." The play was produced originally by Charles Wyndham in the Criterion Theatre, London, with himself as Doctor Carey; T. B. Thalberg as Walmer Ampiel; Miss Marion Terry as Lady Valerie and Miss Mary Moore as Edna Hinde. After an extended run in the Criterion, different stock companies toured the British Isles and the Dominions with the play, and everywhere met the same success. The film follows the play fairly closely, with some necessary elaboration, especially in the character of Jessie Gurdon which was merely a reference in the stage production.

"The Physician" is based on the theory that a dipsomaniac can never permanently regain mental control. In this treatment we are shown a man, who because he knows the evils of alcohol, turns temperance reformer and is sincere in his efforts to warn the rising generation of the dangers of drink. Unfortunately, he himself has lapses and comes under the influence of a girl whom he has betrayed.

"The Physician" is an extraordinary powerful drama which Director Geo. Jacoby has succeeded in developing to the highest degree of intensity, according to press comments. The film is said to be a succession of big emotional scenes, brilliantly played by the whole cast. Miles Mander as the dipsomaniac has never given a finer performance (not even in "The Fake") and is amazingly well supported by Elga Brink, Lissi Arna, Humberston Wright, Henry Vibart and others. This is the concensus of opinion. Maurice Elvey supervised the production.

Coming after the presentation of two weeks ago of "The Triumph of the Rat" which met with the approval of the great body of exhibitors who viewed the picture in the private projection room of the Gaumont British Corporation, it leads us to believe that a tremendous step forward has been made in the past year by British film producers. This is indeed most encouraging.

Edward Sloman has been slated to direct "The Play Goes On" from a continuity which was recently completed by Charles Kenyon.

Special Screening, 11.30 p.m. Tivoli Theatre, Tuesday and Thursday Nights, Tiffany-Stahl Synchronized Pictures--Delegates Invited

Tivoli Toronto Phenomenal Business Sound Pictures Capture Public

Line-Ups at Every Performance Revitalize Box Office

The Tivoli is enjoying a run of business, which should prove convincing as far as box-office appeal goes n connection wth synchronization of pictures.

Long queues are in evidence at each performance; and even rainy weather appears no dampener to the spirit of the public which is out to have its curiosity and appetite satisfied.

The opening feature "The Street Angel" with a Roxy orchestra accompaniment, and a chorus of singers, introduced during those episodes which appeared to need just this vocal background to enhance its charm, was indeed an appropriate as well as an important accessory.

In fact, the synchronization of music with pictures appears to be just what Motion Pictures were in need of; and at last it does away with the very noticeable drawback which all pictures were subjected to, namely the coming and going of the orchestra during the presentation of a picture.

Now one can sit quietly without wondering when the orchestra is going to get ready to leave, or to come in on the picture.

In addition to this, it gives every theatre an opportunity for a musical accompaniment such as they had never dreamed of.

Symphony orchestras accompanying pictures, a treat, not only for the larger houses, but what a boon for the smaller houses, where the three, or four, or five piece orchestras were only possible.

It looks as if many houses will, with the installation of Sound pictures, be in a position to eliminate their orchestra.

The larger houses will no doubt retain their orchestras, but following a symphony orchestra, where from one to two hundred musicians have been utilized, orchestras which have made and are making musical history, it will be difficult to line up musically to the standard set by the orchestras utilized for the "Sound Pictures."

The short subjects which restricted their "Sound" accessories to song, and the recording of sounds were enjoyable. The "talking" is still a subject of much query. Bringing to the mind of the public the artificiality, the mechanical properties of the presentation.

In music, in song, we forget that this is a mechanical process and not a human personality, we close our eyes and enjoy the harmony, but just as soon as we see the characters on the screen begin to talk, the hollowness of their tone, the effect that here are images carrying on a conversation, at once impresses us with the fact that the characters are not real.

The Tivoli opened with the "Movietone" as its first "Sound" synchronization presentation, but we understand that "Vitaphone" will also be incorporated as part of the program of this theatre's presentations.

Whether the interest will keep up at its present rate of box-office value depends on the quality of the pictures and the accompanying synchronization.

Producers were satisfied that they were getting all they could from public patronage with Motion Pictures. The introduction of "Sound" has evidently been an eye-opener in respect to production possibilities and public favour.

It is very evident that the public was dissatisfied, uninterested with what was being presented on the average, for box-offices were not particularly stimulating.

The addition of "synchronization" in respect to pictures is an addition; and all the Industry has to do is to "keep its head." Produce wisely, eschew any accessory which impresses the public with its inferiority.

At present the public is inclined to criticize "talking" and to praise, be amused, entertained and enthralled by music and song. Stick to the miracle angle.

Meanwhile it looks as if "The Street Angel" and the rest of the Movietone program will continue to line them up at the box-office for weeks to come.

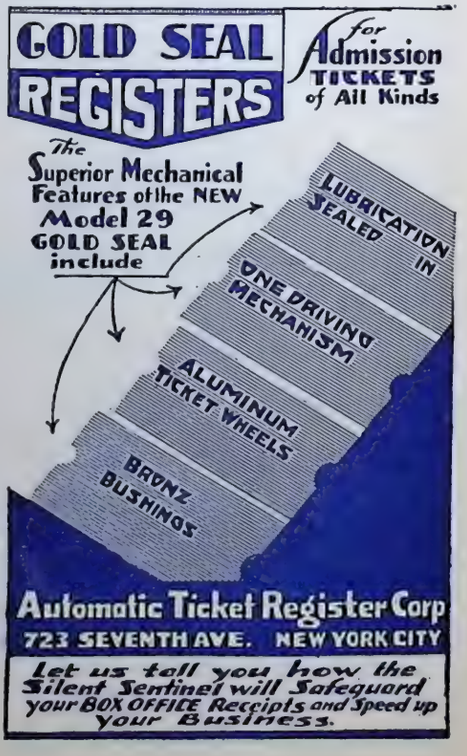
In an interview with Tom Daley, this very wide-awake showman said, "The public love it, such an interest in Motion Pictures has not been created since its first wonder days. We have the public again with us. I think the 'Sound' pictures are great, I was sold on them from the first. I am glad that the Tivoli got the first break."

The Tivoli is all dressed up, new fittings, decorations for its "Sound" presentations.

In the lobby there was a setting by the T. Eaton Co., along the lines of the new vogue for Modern Art. The public like it. Furniture, hangings, lights, all designed according to the vision of a new school of artists. It is interesting and gives the people something to talk about.

O. R. HANSON

General Manager, Canadian Educational Films, Limited, now releasing World Wide Pictures Inc. in Canada. Tiffany-Stahl Productions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"Tarzan the Mighty" Popular Serial Made

Fred J. McConnell, Short Subjects and Serial Sales Manager for Universal, has just announced a radical innovation in the serial field, in the form of lengthening "Tarzan the Mighty," Universal's current superserial, during its production, as a result of insistent demands by exhibitors cashing in on its early episodes, that it be made as long as possible. The serial has been increased from twelve to fifteen chapters. It was released beginning August 13th. With the additional chapters, the weekly release period will run to include November 18th.

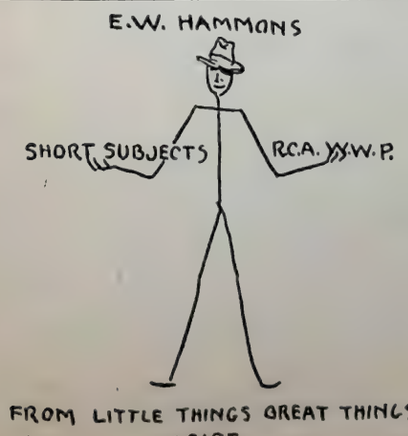
"Tarzan the Mighty" was adapted from one of the famous Tarzan books by Edgar Rice Burroughs. Jack Nelson directed it, with Frank Merrill as the star, and Natalie Kingston as the heroine.

Acting on exhibitors' suggestions for a lengthening of the serial, Universal revised the story material of the remaining un-made chapters, additional adventure and thrill material being added, and the production program lengthened.

Chas. Lalumiere in Print Showing C.P.R. Engines

Charles Lalumiere, manager of the Empress Theatre, Montreal, Quebec, sprang into the day's news on the occasion of the showing of topical views of the latest type of Canadian Pacific Railway engines at the theatre. Montreal newspapers made considerable of the fact that Manager Lalumiere, with his father, ran and fired locomotives in the early steam railway days in Canada. Mr. Lalumiere, Sr., operated the first engine, a wood-fired model, on the old Quebec, Montreal and Ottawa Railway in 1865.

Some few years later Charlie, the son, became fireman on his father's engine. He pointed out that he had to shovel 12 tons of coal on the five and a half hour run from Quebec to Montreal.



FROM LITTLE THINGS GREAT THINGS ARISE

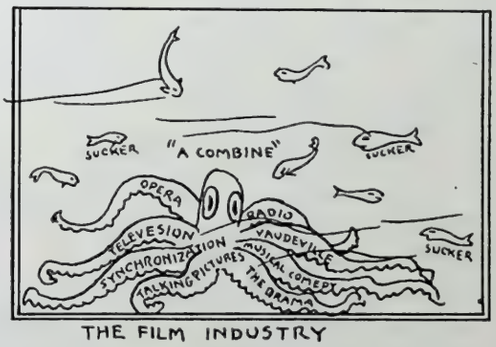
"The Masks of the Devil" Starring John Gilbert

"The Masks of the Devil" has been eagerly awaited not only because it re-introduces John Gilbert into the sort of continental atmosphere which was displayed in his earlier successes, "The Merry Widow" and "Flesh and the Devil," but also because it brings before the public the new Viennese discovery, Eva Von Berne. Irving Thalberg, producing chief at the Metro-Goldwyn-Mayer studio, signed Miss Von Berne, on his European honeymoon trip with Norma Shearer. This is her first camera role. The strong supporting cast assembled for the new film, which is based on a story by Jacob Wassermann, includes Theodore Roberts, making his first screen appearance after a long illness, Alma Rubens, Frank Reicher, Ralph Forbes, Ethel Wales and Polly Ann Young. Victor Seastrom is the director.

DAYLIGHT SAVING DISCUSSED BY OTTAWA CITY COUNCIL

Daylight Saving died a satisfying death at the end of September in the principal cities of Eastern Canada. With its passing for the year in Ottawa, the subject was brought up before a meeting of the City Council in the form of a question as to whether the people really wanted Daylight Saving or not.

A motion by Ald. Laroche that the matter be referred to the people in the form of a plebiscite at the civic elections in December was referred to the Board of Control for action. The recommendation was made that the clocks be changed only for the two months of July and August, when schools are not in session. It is not unlikely that the vote will be in favor of a curtailment of Daylight Saving next year.



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James Cruze Directing "The Duke Steps Out"

James Cruze, who directed William Haines in "Excess Baggage," the adaptation of the Broadway stage play which, as M-G-M's first program sound picture, is now scoring a great countrywide hit, and is at present making "A Man's Man," with Haines, will again be paired with this star in "The Duke Steps Out," Lucien Cary's recent Saturday Evening Post serial.

This story, in which Haines will have the role of a pugilist, is now being adapted to the screen by Raymond Shrock and Madeleine Ruthven.

No other selections for the cast have yet been announced by Metro-Goldwyn-Mayer.

BLUE JAY CORN PADS USED AS CUE-MARKER

Ald. H. E. Wilton, who is manager of the Strand Theatre, Hamilton, Ontario, was dumfounded a few days ago to find that a feature film had been plastered with Blue Jay corn pads as cue markers by the operator at the theatre where the picture had previously been shown. The thick pads had been glued to each reel—and the feature had passed the inspection of the film exchange at Toronto prior to being sent to the Hamilton Strand.

Old Timers To Be Played Each Night at Capitol

For the staging of a "Repeat Week" Manager E. C. Smithies of the Capitol Theatre, Kingston, Ontario, conducted a popularity contest for old film productions, ballots being cast by patrons and results from day to day being announced on the screen.

By way of a start, Manager Smithies suggested a number of likely features, including "Tol'able David," "Dark Angel," "The Sea Hawk," "Robin Hood," "Down to the Sea in Ships," "Hunchback of Notre Dame," "Beau Brummel" and "East Lynne." Other pictures were quickly recommended by film fans. Arrangements were then made by Mr Smithies to book the old favorites for the special week, booking a different feature for each night.

KIWANIS FROLIC STAGED AT REGENT OTTAWA

Ray Tubman, of the Regent Theatre, Ottawa, Ontario, long on community service, staged the "Kiwanis Frolic," a midnight performance at the theatre without cost to the local club as a benefit for the Kiwanis Boys Club. There were many stage acts and the Capitolians, under Orville Johnston, played throughout. Every man on the staff gave his services.

The film portion of the program included "Flying Luck," starring Monty Banks, and a Charlie Chase comedy, "The Lighter that Failed."

"King of Kings" Closes Theatre Engagement

"King of Kings" closed a 13-day engagement at the Little Theatre, Ottawa, Ontario, on October 6, where its presentation was watched with considerable interest because of the adaptation of the Little Theatre in the Canadian Capital, with 495 seats, to moving picture performances. Patronage gathered volume as the engagement proceeded and the net result was very fair. Several performances were held for high school pupils during the second week. T. D. deBlois is the manager of the Little Theatre.

The Casino Theatre, Ottawa, home of tabloid musical comedy and pictures, has been closed for some time for renovation and alterations. The Casino is operated by Fred Gallagher.

At the Convention!

Don't fail to see the very last word in Projectors---

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"Courtesy With Service"

"The Flowers which Bloom in the Spring Tra! La! Are the Nuts which Fall in the Fall"

In the issue of Sept. 26th "Variety" has a column, page 2, headed "This In Paris."

I am going to quote from part of this column, the rest you can read for yourself.

"I am the Voice in the Wilderness in present life and art. Listen to your poet now. I shall return soon. To laugh in the coop where I made mud pies.

"Telephones, cables, letters are coming. Variety met me in the wilderness. Gave me oil for the lamp.

"Vision is the supreme faculty. The poet who sees is mocked for a while. Then he becomes the conqueror of men. The soul sees, the heart feels, the brain thinks. Truth is above feeling and thinking. We are what we see. The stage is the spirit, the screen is the soul of the new, universal expression.

"Stage and screen! Displace the darker self with the brighter one. See values from my vision. The outside will become as the inside. The people will have peace. I will not have laughed in vain."

MIND AND INTELLECT

"Spirit and soul? Who knows the difference? Dante, Goethe, Shakespeare, Hugo, even, muffed them with confusion. Mind and intellect? Who knows the difference? Too much to expect in this Age of the Mule.

"Mind is the horse of intelligence. Intellect is the ass of ignorance. Mind observes life from within and above. Intellect from without and below. Mind is the faculty of truth, the light of the spirit. Intellect is the organ of lies, the darkness of the senses. The sage has the mind of wisdom. The fool the intellect of knowledge."

Some one should page Mencken, you know that literary chap, with the Wings of Mercury fastened to his sandals, figuratively speaking, but literally he, who writes editorially for The American Mercury.

This Mercurial Kid is always calling "Variety" "illiterate," "low-brow," not that I disagree with him, but "This In Paris" should be brought to his attention.

Here we have the "Voice in the Wilderness" "laughing in the coop of mud pies." (Cabell had better look to his symbolical laurels.) I tried to figure out what the "coop" and "mud pies" meant, and concluded "The Coop of Mud Pies" was "Variety," anent muck-raking.

Having proceeded so far, I understood telephones, cables, letters and that "Variety" meeting Paris "in the wilderness," must mean the meeting of "Variety" and its Paris correspondent in the Montmartre district after 2 A.M., where most things are wild, male and female; and that here "Variety" handed out the "oil" which means the "Hootch." Three cheers for "Variety's" Oil, "This In Paris" column shows its effect.

We will forget a few sentences which are mostly visionary, and proceed to where the article becomes "Show Business?"

"The stage is the spirit, the screen is the soul of the new, universal expression. Stage and screen displaces the darker self with the brighter one. See values from my vision. The outside will become as the inside." Here let us pause for thought.

This "outside" becoming as the "inside" must mean, that we will be wearing our "Kishkes" for belts to hang our trousers on. "The people will have peace." "I will not have laughed in vain." Ha — Ha — Ha — Anyone who can laugh with their "Kishkes" outside, will have peace alright, with a halo and a harp, maybe a pitchfork, but when you lose your "Kishkes" what does it matter? Lead on "oily Variety," lead on!

After reading the Parisian column in "Variety" I thought, if this is Show Business, then talking of the Film Industry in "This In Canada" I must say that, "transcendentalism is a super-sensitive insight into the penetralia of essences." Incidentally, when I was in Paris, I saw the sun rise over the Arc de Triomphe, I saw, but never mind, everybody knows what one sees in Paris; and my vision was good, but I did not see what "Variety's" Paris correspondent saw, I did not see "Harvard, Yale, Princeton, Stamford, Vanderbilt, Dartmouth, and Amherst, "Representative Men" from the U. S. A. American Ambassadors every one of them, swarming like locusts around the bars, sousier than locusts can ever become."

Young America and the Fathers of the United States will be particularly gratified at "Variety's" "Paris" column. I only gave you a part of it, the "over your head" stuff, but the other, wherein the Paris correspondent relates, "Old France is getting onto New America," this will surely inspire you. Here you will find a summary of England and the United States in respect to their conception of the theatres, films, art, etc.

But again I suggest read this column in "Variety" of Paris flavour; and you will agree with me that, "the flowers which bloom in the spring, tra-la, are the nuts which fall in the fall."

—EDITOR.

Round About the Studios

Ramon Novarro's next for Metro-Goldwyn-Mayer will be "Gold Braid," an aviation story, directed by George Hill.

Lupino Lane, star of "Fisticuffs," his second starring vehicle in the series of eight two-reel comedies he is making for Educational, uses Wallace Lupino, his brother, as his deadly opponent in the bare-knuckle battle that is a feature of this laugh piece.

Frances Hyland is busily engaged by Tiffany-Stahl in writing the continuity for "Helen of London," a novel by Sidney Gowing, to be directed by George Archainbaud. Miss Hyland was also responsible for the continuity on the Belle Bennett production "The Power of Silence."

Julian Johnson, head of Paramount's staff of title writers, has just been assigned to title the latest Emil Jannings picture, "Sins of the Fathers," now in production at Hollywood. Johnson's titles for "The Patriot," the Ernst Lubitsch production starring Jannings now current at the Rialto Theatre, were singled out for special praise by many of the critics.

Wesley Ruggles, whose latest production, "Port of Dreams," with Mary Philbin, is confidently proclaimed in Hollywood "a sensation," has been assigned by Carl Laemmle to direct "The Shannons of Broadway." This New York success has been put in continuity form by Paul Schofield in collaboration with Jas. Gleason and his wife, who have been at Universal City for the last two or three months. They will be starred in the production.

Josephine Dunn, ex-New York show girl who has her first important screen role in "Excess Baggage," new William Haines vehicle now playing at the Capitol, has been given a long-term contract by Metro-Goldwyn-Mayer. Miss Dunn is now playing the feminine lead opposite Haines in "A Man's Man," which James Cruze who made "Excess Baggage," is directing.

A Tiffany Color Classic unit is leaving with a company of players for Hawaii where they will make a Color Symphony entitled "The Hawaiian Love Call." As soon as this picture is completed, the company will proceed to Japan where another Color Symphony entitled "The Japanese Carnival" will be made. The unit is under the supervision of Curtis Nagel.

"Big Boy," Educational's four-year-old star, abandons his big black derby temporarily in "Come To Papa," his latest starring vehicle. The youngster first appears in Swedish costume with a funny little, flat kid's hat. Later in the comedy he dons the big derby, and before the picture is completed, the kid star also has appeared in a girl's outfit and has hurriedly scrambled into a Scotch lad's costume.

Bebe Daniels, having glorified a woman newsreel cameraman in a recent picture, will show herself in the role of a newspaper writer in her new Paramount picture, the title for which is yet to be announced. The story was written by Lloyd Corrigan and Grover Jones. The picture will be directed by Edward Sutherland. Robert Castle, the handsome young Viennese actor placed under contract by Paramount some weeks ago, will act as Miss Daniels' leading man.

Among those present at the opening of "Lonesome" were Glenn Tryon and Barbara Kent, who are featured in this unique production, so that these two, who had come all the way from Universal City, California, to demonstrate the fact, were doubly vocal at the opening both from the screen and from in front of the curtain when Ben Bernie introduced them to an enthusiastic audience.

Jerry Mandy, a new and promising young comic, is playing the featured role in "All In Fun," a new Educational-Cameo Comedy.

Josephine Lovett, noted scenarist, whose original story, "Our Dancing Daughters," is one of the outstanding productions of the new season, has returned to the Metro-Goldwyn-Mayer studio to start work on a new original.

An entire company of players, including Ricardo Cortez, Alma Bennett and Buster Collier, will entrain for New Orleans where exterior scenes are to be taken for the Reginald Barker special production for Tiffany-Stahl temporarily entitled "New Orleans." The story is an original by John Francis Natteford and is a romance of the turf, with Cortez playing the role of an indolent gambler.

Florence Vidor's fine performance in "The Patriot" has found its reward in her assignment by Jesse L. Lasky to play the chief feminine role in "Tong War," in which she will be co-featured with Wallace Beery. Miss Vidor is cast as a beautiful concert singer, while Beery will be a white leader of the tongs. Work on the picture will commence in about three weeks under the direction of William Wellman, who made "Wings," "The Legion of the Condemned," "Ladies of the Mob" and "Beggars of Life."

"Tong War" will mark Miss Vidor's first work before the cameras following her marriage to Jascha Heifetz.

Kit Guard, who is well-known for the many different comedies in which he has been starred, is co-featured with Monty Collins, that clever rising young comedian of Educational's staff of funmakers, in a forthcoming Mermaid Comedy "Hold That Monkey."

Olive Hasbrouck has been selected as leading woman for Reginald Denny in that star's next Universal production, "Clear the Deck" is the title. Others in the cast are Lucien Littlefield, Otis Harlan, Colette Merton and Robert Anderson.

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